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as prose. The ictus, according to Professor Hansen was not put into the Classical verse through recitation, but through the rhythmical feeling inherent in man (p. 49).

In the last chapter "Die Gleichsetzung jambischer und trochaischer Reinen im lateinischen Achtsilbner" he illustrates the principle that in Romance metrics the last stressed syllable is used as a *festen Punkt* for syllable-count; in the rhythmic metrical system the last syllable of the verse. The conclusions drawn by the author are the following:

1. The Classic, rhythmic, and Romance metrical systems designate three grades of progressive development;
2. The rhythmic metrical system has remained in close relation to the Classical; it imitates prosodic forms, counting syllables;
3. The rhythmic system has retained the verse accent of the prosodic prototypes; it remains an open question, whether, and how they were expressed in recitation;
4. Word-accent and verse-accent are not identical in the Classical and rhythmical systems; the rhythmical verse-structure has nothing in common with the Germanic accent-system.

Although these points may not seem to contain anything new, yet, there is much valuable information and much suggestive reading in this very scholarly and interesting essay. It must be read and studied, however; on account of the numerous examples cited, a review will always fall short of any adequate presentation of what has been done.

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ENGLISH LITERATURE.

The Blind Beggar of Bednall Green, von HENRY CHETTLE und JOHN DAY: nach der Q 1659 in Neudruck: hrsg. von W. BANG. *Materialien zur Kunde des älteren Englischen Dramas*, vol. 1. Louvain, Uystpruyst, 1902. 8vo. pp. x + 80.

The appearance of Professor Bang's *Materialien* calls attention again to the lack of periodicals in English devoted to the study of English literature

and to the debt we owe the various German publications of this class. A publication especially devoted to the early English drama is sure of a hearty welcome, and Professor Bang will receive the thanks of all students of the Elizabethan period.

The *Blind Beggar of Bednall Green*, an edition of which forms the first number of the *Materialien*, is not an important play but offers several points for investigation in connection with the history of the drama and the careers of its authors. In his brief introduction Professor Bang does not dwell on these questions, reserving them for discussion in a forthcoming edition of Chettle's Works. It may be hoped that he will there note the relation of this play to *Look About You* and to Chapman's *Blind Beggar of Alexandria*. The plot of the latter play, first acted in 1596, depends on the many disguises assumed by the blind beggar. In *Look About You*, (published in 1600, first acted 1599?) the complications are similarly caused by the disguises of a hermit and of various people masquerading as the hermit. Similarly, in the *Blind Beggar of Bednall Green* (acted 1600), the main plot deals with the affairs of Lord Momford, the pseudo-blind beggar, who assumes various disguises and thus confounds his enemies. The indebtedness of the play to the two earlier ones, and especially to Chapman's *Blind Beggar of Alexandria*, seems clear. Chapman's *May Day* (acted 1601?) also depends for its action upon several disguises, and perhaps further evidence could be secured for the popularity of comedies abounding in disguises at about the time of the *Beggar of Bednall Green*.

Professor Bang's notes are succinct and careful but rather scanty, and he corrects only a few of the many errors in the original text. Consequently we are left in doubt whether the error be in the first edition or the present one. "Desper-view" (l. 657) is defined with a reference to this passage in *N. E. D.* as 'an indigent man, a poor beggar.' The meaning of 'to hamper' (l. 670) seems to be 'to beat.' (See *N. E. D.*)

Notes and introduction, however, are manifestly of less importance than the text itself which Professor Bang has endeavored to reprint from the first quarto with absolute accuracy. The text has also been collated with the copy of the quarto in

the British Museum and several variations noted. Unfortunately, however, Professor Bang was not able to examine the reprint of the quarto in Bullen's edition of the *Works of Day* (privately printed, London, 1881). This reprint differs in many respects from Professor Bang's, and it does not always correspond with his notes of variations in the British Museum quarto. Without considering punctuation or capitalization, which Mr. Bullen modernizes, I have noted over two hundred variations between the two reprints which are not accounted for in the notes of either. I have not been able to examine a copy of the first quarto and so cannot say how these variations are to be explained. Bullen apparently corrects misprints and occasionally alters spelling without comment, and he is presumably less painstaking than Professor Bang in reproducing the original text; but a large number of the variations seem due to grave faults in editing.

It is not worth while to print the entire list of different readings, but it certainly is a matter of importance to learn whose editions of Elizabethan plays are trustworthy. I give a complete list of the variations which I have noted in the first act and a few of the more important ones in the later acts.

Bang, line 1, awfull; *Bullen*, awful. 9, read; *Bullen omits*. 30, last night late; late last night. 41, *Swiz.*; *Switz.* 43, *Swiz.*; *Switz.* 44, watt; what. 50, suddain; suddaine. 60, for-send; for-fend. 62, any; an. 83, *Beamart*; *Bramart*. 89, *Swiz.*; *Switz.* 90, sall; full. 104, Here; Hear. 124 (stage direction), Landeresse; Launderesse. 125, digrac'd; disgrac'd. 130, Landress; Laundress. 136, trim'd; trimm'd. 180, teady; ready. 197, tarryed; tarried. 238, bust; must. 243, mony; money. 253, morgage; mortgage. 264, stedfastly; steadfastly. 273, as; so. 281, feign'd; feigned. 294, s. d., *Serv.*; servant. 298, s. d.; *Enter Gloster disguised with a Letter*; *Bullen omits*. 329, breaths; breathes. 340, this; his [so Q 1 b; see Bang, p. ix.]. 351, betcer; better. 354, s. d., *Draw*; *Draws*. 378, you to walk; you walk (so Q 1 b). 380, Towu; Town. 384, *Playusey*; *Playnsey*. 389, me; *Bullen omits*. 407, homesome; homespun, (so Q 1 b). 411, you cheated; you have cheated. 411, bed; abed (so, Q 1 b). 414, evenings; Evenings. 445, kuow;

know. 446, s. d., *Officers*; *Officers*. 473, bafle; baste. 508, tearms; tearmes. 517, *Westfords*; *Westford*. 517, s. d., *Souldier*; *Soldier*. 522, s. d., *Playnseys*; *Playnsey*. 523, hem; them. 602, abuse; abase. 662, sneaking; speaking. 747, follow me; *Bullen omits*. 796, bang, hang. 803, I say I have; I say that I have. 891, wee; were. 901, and; &. 1036, mingled; mangled. 1129, with; to. 1138, with; to. 1170, excellent; I, excellent. 1221, I met Mr.; I met with Mr. 1245, and go . . . Stratford; *Bullen omits*. 1292, from open; from an open. 1308, faults; thoughts. 1314, sayes; sayest. 1316, debts and goods; debts, my goods. 1443, smitten; *Bullen omits*. 1480, w'od we had; wo'd that we had. 1584, foul; false. 1868, in; with. 2513, and is; 'Tis. 2538, Gill; Gilt. 2595, fisht, fight.

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SPANISH LITERATURE.

Poema Del Cid. Edición anotada por Ramón Menéndez Pidal. Madrid, 1900. 8vo., pp. vi + 113.

The editor has here given us the results of the latest collation of the codex of the *Poema del Cid*, now in the possession of D. Alejandro Pidal y Mon. The present edition is identical with the one of 1898 by the same editor, but gives in the introduction more detailed information regarding the manuscript and its present condition, besides correcting a few more misprints not noted in the 1898 edition.

We have here undoubtedly the most perfect reproduction of the manuscript of the *Poema* that has yet appeared, and as it is not probable that another paleographic edition will be issued for many years to come, a brief account of the editions that have preceded may not be out of place.

Not including the one under consideration, there have been printed four editions based on manuscript authority. Of these the *editio princeps* is the one published in 1779 by Tomas Antonio Sanchez, being Vol. I of his *Colección de poesías castellanas anteriores al siglo XV*. 4 vols. Madrid,